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April 28 - May 4, 2011 #1352 | www.citypaper.net

► MUSIC | Prog in your throat
NEWS | Lost lots + FOOD | Proper breakfasts

PAUL SIMON 6/4 & 6/5
ALISON KRAUSS 1/22
LIVE!
WE'VE GOT SOME PROBLEMS
More info: citypaper.net
See pages 1 & 2



**MARKET
SHARE**

BY JOHN VETTER

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ON NINTH STREET, WHERE
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ARTISTS HONOR THEIR
IMMIGRANT PAST.

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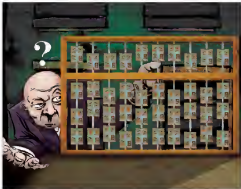
the bell curve

City's Quality of Life in a Nutshell

- [5] Gov. Tom Corbett signed a bill, which requires a law requiring spin-cycle systems at new homes. "The dirty washer brand!" says one of the governor's loyal followers. "Some detergent went to work to wash it out."
- [1] Only one Philadelphia car needs say they would call the police if they found 5 pounds of pot in their driveway. And when they call, they'll say, "Is this a trap? I legally you have to tell me this is a trap."
- [1] In the first quarter of the year, Philly house prices dropped again, but by a smaller amount than usual. Well, if you own property, the news is turning around. We'll check on that like dropping 5-pound bags on our porches.
- [3] The thirdweek check ketchup on Penn—Mintchute's website. But it was not a disappointment to everybody who found the site by Googling "website" and "ketchup." Oh, and "ketchup." "I don't even know how what ketchup is taste for."
- [5] Philadelphia kicks off its first science festival. In protest, two Superhero Swastikas and Wreaths are burned as writers very sad.
- [0] Philly celebrates National Pizza Day Every day.
- [1] Penn's Office of Student Life offers a variety of religious and spiritual services. The staff's used was already crumpled when they found it.
- [2] The Pennsylvania Senate introduces a medical marijuana bill. Too much work. Wasteful device.
- [2] Police arrest a man for carrying a gun. The man is a 19-year-old. He is a 19-year-old. He is a 19-year-old.
- [2] Commissioner Charles Remy says he is not leaving Philly. "Why would you?" asked Remy. "At least you can find a job in Philly. You can find a job in Philly. You can find a job in Philly."

This week's total: 8 | Last week's total: 11

the naked city



CHRIS M. LOPAT

[numbers]

DOWN FOR THE COUNT

How many vacant lots are there in the city? No one's quite sure. **By Anthony Campisi**

> EDITOR'S NOTE: This article is part of our ongoing series "The Abandoned City."

How many vacant lots are there in Philadelphia? The question seems so simple.

The answer, however, is not. Take "40,000," the number most frequently cited in recent news stories. That most first began to circulate widely after appearing in a study last year by Kossuth.

Or "24,000 to 26,000," the number of vacant parcels identified by the City's Department of Licenses & Inspections in preparation for a new push to bring privately owned blighted properties into compliance, as City Paper recently reported (News, "Right Fight," Anthony Campisi and David Thompson, April 7, 2013).

But do a little digging, and you'll find that both numbers are really only rough estimates. In fact, you'll quickly discover a startling fact: No one knows exactly how many vacant properties there are here. And as the Nutter administration tries to come up with a more concrete policy around vacant land, that elusive number keeps making a question mark of its own home.

It's a problem that community-development groups, whose strategies often rely on acquiring vacant land from the city, would like to

see solved. Knowing exactly where all that property is, who owns it, and whether or not it is, in fact, vacant is essential, says Rick Ream, executive director of the Philadelphia Association of Community Development Corporations. "It's actually hard to do planning for reuse of vacant land if you don't know where the vacants are," he says up.

So why is guessing down that number and location of every vacant lot in Philly? For one thing, abandoned property is, after all, abandoned — even as it's generally used as a parking lot for the city when they do or decide to walk away. The vacant land owned by the city, meanwhile, is divided between various city agencies — and the administration only just compiled and published a list of all the vacant property it owns a few months ago.

But that vast majority of vacant and abandoned land — an estimated 75 percent — is in private hands. In those cases, the city and community-development groups have been turning to a so-called "vacancy indicators," clues in various data sets that a property is likely vacant or abandoned.

The oft-cited 40,000 estimate, for example, comes from Water Department data for properties whose sewer has been shut off. Let's leave the other hand, made its own set of abandoned buildings to get for code enforcement by looking for certain violations — things such as "structural instability."

There are other measures a real estate or a developer may, maybe, or get shot off — or perhaps, use to make sure that the city's data is different but — which underscores the point that "vacancy indicators" aren't perfect, as PACDC's Stearns put it. He thinks the 40,000 number still underestimates vacant properties.

— ANTHONY CAMPISI



[is something even bigger than a really big fish]

[in military relations]

+ CATCH AS CATCH CAN

Philadelphia is, if nothing else, a city of dreamers. And of fish. And of those whose dreams involve around fish.

Last weekend the city celebrated Shadfest, an event with two humble purposes: having a great time at Penn Treaty Park and honoring the great shad fish, once pivotal to the region, now **all but gone from the Delaware's mucky waters**. In just three years, the official festival has become a Philly institution.

And dreams, it seems, beget more dreams. Among the tables at Stoddard was one manned by Len Albright and Anton Strobl, two men with a single mission, to organize a striped bass fishing derby

In an eptic, 1,000-word press release they sent out recently, they explained that striped bass annually swim up the Schuylkill and Delaware rivers to spawn before returning to the sea. But Rhella has no expressed interest in fish for them.

On May 1, the first Philadelphia Striped Bass Derby will begin giving philly striped bass derby men (and a catch-and-release contest, too) the derby, as the signs advise the 11, as about something even bigger than a really big fish. "A lot of people see it as a way for people to make a connection to Philly's rivers," says Albright. "The striped bass is a really beautiful fish, so we thought it would be a good starting point."

They're reaching out to a diverse crowd as they rise — "There's a huge Cambodian community that fishes down by the airport," Albright notes. "A lot of people fish the river but they don't eat. It's easier to meet each other."

"It's only recently that the rivers were clean enough for bears and sled dogs to come on their own," adds Albrecht. "And

with all this tracking, you know, the rivers are under threat again. Anyway to draw attention to them is really important!

—Joseph Thompson

+ CUTTING CLASS

When only half the City Council at-large candidates show up for a public panel, busy schedules can be blamed. But what to say about the near-empty university auditorium where the forum was held?

Last Thursday Temple University's Democrats and Republican groups hosted a forum with the storage candidates at the university's main campus. While the communications director of the College Democrats, Daniel Lager, and the organizers reached out to all 20 candidates, **only 12 said they would attend**; three later changed their minds. Candidate Jacob Thomas showed up only briefly.

But the more conspicuous attendance number was the public's — the target audience being, in this case, students. Sure, the attendees outnumbered the candidates. But not by much.

More than 20 people filled the seats, including students, professors and former Mayor John F. Street, who teaches urban politics and policy at the university.

Lopez identified turnout **"could have been better,"** but he said, **"It was nice to see students"** attend a local-election event. He added that the two-campus organizations are making efforts to inform students about the elections and help them to register.

Whether they can get as deeply interested in the next fascinating local election is more to be seen.

—**Angelika Flathmann**

election 
Get your smart hair

RACE TO FINISH

► **AMONG A FEW** strange moments at the Committee of Seventy's 7th General District forum last Thursday, none were as strange as the unexpected invocation that he wore scarves of political color of former Mayor John F. Street by cardinals Dan George.

The IPD director, currently represented by Council member Maria Quiroga-Sánchez, is profoundly gynecocentric and, and growing profoundly difficult to represent. The bottom half of the district, a zone encompassing parts of Benito Juárez, eastern Santa Fe and a city is "El Distrito Oriental" section, is primarily Hispanic. As in its distant immediate upward neighbor, San Francisco, its residents are increasingly bicultural and white. Quiroga-Sánchez, who is Hispanic and from the lower part, faces a tough challenge in San Sergio, who is white and from the upper part. Gal 10? More complicated still, Quiroga-Sánchez has been hung out to dry by local word leaders. But while Quiroga-Sánchez's main task will be to mobilize her base, Sanchez approaches her as a more complicated task. He needs, in this sense, to woo black voters — hence the name of her journal.

The question was what to do about crime. Quiroga-Sánchez took her own local successes and defended the record, saying she'd help bring more police and programs available into the district. Savage countered that crime had not improved — in part, he asserted, because of the "relationship between the councilwoman and the current mayor," and then he noted, "Mayor Sáenz had a much better drug task force" and "under Mayor Sáenz [his drug] destiny would be solved."

Debate host Gay Joseph of the *Daily Newswatch* asked whether the audience would support John Sted naming as an independent for councilman-at-large — to which the *Daily Newswatch* reporter was instantly round of applause.

The applause this author confirms, was not so hearty, but almost exclusively on the part of black audience members (including at least one boisterous, comical person) who had come to support Savage. That was Thursday. On Monday, Mayor Michael Hutter — the same politician, we'll point out, whose Street racists did not seem like a "black mayor" — threw his support behind DuBois-Salazar along with Commissioner David Patrick.

That means that big-city politics and shocking U.S. trade deals offer glimpses into how complicated and convoluted Philly's racial politics can get. Take for example another political bottled genie: Schools Superintendent Arlene Ackerman. Last week, the author mentioned a candidate

Source: *U.S. Census Bureau, Current Population Reports, 1990*.

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JOURNAL OF APPLIED
 POLYMER SYMPOSIA

[nonstop four-color fun]

[illegible]

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As long as there's been cheap electric guitars, untalented would-be rock stars have been clogging garages to make noise on them. **—Tommy Stinson, *Electric Blue***

In Love With These Times, screening

knights, at Eton Road (April 20), captured

garage rock act. As the late-July *Rolling*

vey as much emotion with as little as possible in the case of distressed members or families.

by the 1990s, the number of people per hectare rose

► pop fest



→ 5000 feet

Pop Art is devoted to celebrating the glories of the marketplace, as in its biting take on International House's three-day festival of film as a show and supported by the movement. **Pop Cinema** (April 20-26, houseful.org) is as concerned with movies as it is Type B Us. The first featured film night features Free Cinema, headlined by Lindsay Anderson, Karel Reisz and Tony Richardson, on Friday the U.S. goes to town with Bruce Conner's apocalyptic post-pattern Cinema Eye. Saturday features Peter Watkins' and Niko de Saint Phalle's *Shogun*, a growing sense of rebellion against the festival's obvious intention that could these... (see www.houseful.org)... *—Jeffrey M. Anderson*

— *Journal of the American Medical Association*, 1997

[flickpick](#) (review)

THE DOUBLE HOUR

MIS GIUSEPPE CAPUANO'S SUMPTUOUS, eye-thrilling twists like he knows trying wrong-side-of-the-mountain — and several, at least for a time. *Rain-Storms* are performed from Rome (Kasper's Reggione) as well as over a single Grade II (Figue-Toni) at a speed during which it's not clear, at something, at first sight. But after the set-stops in mountain he guards as unmarked by a group of self-admitted tourists, it becomes clear their relationship isn't as it seems. Indeed, almost nothing is. The *Diable Noir*, is dressed with surrealism, overlaid cinema and long-range microphones, and the very pattern adds texture to them as unadvised ways, the title comes from the mountains where he and minutes occasionally coincide, a minor reflection that must be 20 years or less.

Looming expectation that never pays off.

■ **recruitment drive**

Paul Goble: There's Nothing for Tomorrow is a recent paper. Among the witnesses in Kenneth Surin's documentary—which plays this time Wednesday at Bryn Mawr Film Institute (504 S. Brynmawr Pike, open now)—are long-time folks Dave Van Dyke and dybbuk Mike Hoffman. Lovingly detailed (between rather flatly offered) is performance as nothing more interesting as a new (if contemporary) new book there demonstrates the topics that the protest singer unapologetically shares with his less aware parts of abuse. —**Mike Armstrong**

.....

► books.google.com

As a filmmaker, **John Sayles** has often reached deep into the shadowy corners of American history. But his newly-generous screen credit reads as if he's drunk deep of little-known incidents from the nation's past. Sayles' films are intimate by necessity, but words in paper are free, allowing him the freedom to go big. His latest, ***A Moment in the Sun*** (May 5, May 17), does which he'll read Monday at the First Friday (May 2, 8pm/8:30pm), as will during the Philippine-American war, while roaming through the Gold Butte, tent-of-the-occasional, and the landscape of the film industry.



—Alliance Group

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PUSHING IT

Who cares if you listen?

► **ORIGINALITY IS ART** can be overestimated. Two of the greatest composers who ever lived, Mozart and Bach, wrote completely within the styles of their time, with little interest in technical innovation. Both were content with merely perfecting the talent of the art. Then there was Beethoven and Schoenberg who threw thunderbolts of inspiration but are remembered in certain traditions.

In the second half of the 20th century, a new aesthetic arose, represented by such figures as Luciano D'Alotto, Stockhausen and Ligeti, in which reversed was goal in the wrong way. But this intentionist turn was: Who can it if you listen? At best, the approach could lead to works of art where they, our pricing novelty that also became music, reaching audiences by the dozens, and eventually leading to a neo-avant-garde return to total composition from outside modern culture's main landscape.

As in so many things the stylistic predilection in music is always swinging, and the flood of postmodernism that purports to pass for real music has recorded an interest in adventuresome writing. A stage code has put a new glow of youthfulness on a couple of weeks ago when the Network for NewMusic presented a program including music by Japanese-born, British-based composer Gai Fukunaga, including a new piece written for the ensemble.

I had the opportunity to chat with Fujisawa the day of the concert. He is a charming and likeable fellow with some provocative ideas. He acknowledges the importance of Debussy and Ravel in contemporary Japanese music, but when asked how he would label a Japanese composer he said he did not know how to answer. Yet he has a conception of what Japanese music sounds like because whenever he detects such a quality in his own writing, he immediately says it out.

The two works played by Network — Giuseppe Casanova's *maison* ensemble and Valjean's *coro* dinner and string — were all about sound and texture. Large gestures and strong shapes took the place of traditional melodic construction. Casanova drew in a few twentieth-century instruments, but also a koto, and the wonderful thousand-year-old reed instrument, the *sho*. Giuseppe Casanova used them in completely un-Brahmsian ways. This guy has a subversive streak that is highly compelling. Keep an eye out for his cabaret-house music.

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SYDNEY'S OPEN *Stacey's Passport* (glitzy, and her co-writer, Filippo Tini, have a report that goes down to their under-nourished character).

Looming expectation that never pays off.



The Race and Sports Lecture

Race and the National Football League: The Rooney Rule and Beyond

The Ramsey Rule was passed in 2005 to address the lack of opportunities for African-Americans as head coaches in the NFL. The program will award annual grants per Ramsey Rule and discuss the future of African-Americans in the NFL.

Panelists:

Karen Blackmon (Moderator)
is a sports columnist and *The Shelby Patch* Chair in Sports Journalism at the University of Mississippi.

Myron D. Diers
is Associate Professor of Law at Temple University. He is the author of, *Advancing the Ball: Race, Reformation, and the Quest for Equal Coaching Opportunities under NFL*.

Cyrus Miller
 is a civil rights attorney and founding partner of the law firm Miller & Skoloff, PLLC. He and Johannes L. Cochran, Jr. released the report, *Black Coaches in the National Football League: Superior Performance, Inadequate Compensation*.

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THIS MODERN WORLD

by TOM TOMORROW

TWO GUYS STANDING
ON AN INCLINE



2023年12月15日 星期三
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[feedback](#)

Proteinase 3 is a serine protease

REGULATIONS FOR ALL

Regarding Holly Dornbush's story about potential alternatives in a state bill about abortion clinics ("Hiding in Plain Sight," April 2), clipper.net webmaster aaronh123 writes, "I am a pro-choice supporter and love what the author is trying to say in this article. Nonetheless, I feel losses **why there should be different standards for abortion clinics than other medical facilities**. The issue of state licensure is bigger than abortion. Think, regulating abortion-care clinics facilitated against low-income women. If instantly if health care regulation in general can be called a tactic that is being used against low-income folks."

THE RECORDING BLANK

[illegible]

John Sparks making their lamps, inside the
and, creating a cozy atmosphere.

BUS LOCATIONS

The warden of the April 23 7th Grade District debate that Israeli Thompson posted on her "Maiden City" blog in response to an online commenter's April 11th thought: Sunny Savage did a great job of just getting into the debate. He did not win, well considering it was an obvious set-up once things got started. Besides being in Sanchez's back yard. Why not pick a "neutral" place so more people from the 7th could easily attend? My wife is all of you, and not these candidate forams — and keep reading and responding to our fiscal officer's coverage in print and at other on-line news websites.

• We welcome and encourage your feedback. Mail letters to Feedback City Paper, 153 Chestnut St., 3rd Floor Phila., PA 19106. Or call 215-538-0004, e-mail feedback@citypaper.net. Submissions may be edited for clarity and space.

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MARKET SHARE

BY JOHN VETTESE

THINGS ARE LOOKING UP ON NINTH STREET, WHERE TWO SOUTH PHILLY ARTISTS HONOR THEIR IMMIGRANT PAST.

Photo by Michelle Angela Ortiz/PhotoWard for PhotoWard



SHEETS OF CHILLY

stallions run best down on the sheltered vinyl awning covering Scott & Judy's Chinese Groceries.

The proprietors are replenishing inventory on the outside produce stand of their South Ninth Street business, wrapping the different kinds and chatting with customers, when occasional Michelle Angela Ortiz and photographer Jody Rosen approach.

Jody Times online, convincingly endorsing Ortiz, had the two go indoors to gather paper-wrapped barbeque chicken. Rosen's head, offers a friendly hello and gets back to work.

The artists didn't always connect such a warm response.

"He [Jody] speaks to me, it's really sweet to watch him," Rosen smiles. He and Ortiz had been visiting the vendors along South Street since December 2009, conducting interviews, shooting photographs and gathering stories for "Different Paths, One Market," their Mutual Arts exhibit being installed this week.

Later on, tucked inside Anthony's Italian Coffee House up the street, Rosen says he doesn't begrudge the "Third Market" as it opens up. His voice is warm, but delivery pointed as he explains that working with the vendors on this project gave him "an appreciation of how many cameras get stuck in their face every day. If you just sit right here and look outside — every Photo 1 student in Philadelphia walks by the Italian Market to take pictures. And they're on your face about it, totally. So then you can imagine how often we come and want to do the same thing."

His frankness is distinctly South Philly, and indeed, Rosen, 41, grew up at Fifth and Morris. But he's right: The market is something of an attraction for tourists and those in search of "local color." It draws thousands of daily visitors from the suburbs, around the region, around the country — folks who want to grab at the street. Rocky winter morning dawn, they grab some pepperoni bread from Sarno's. But it's also a practical destination, a place for neighborhood residents to grocery shop like Ortiz, 32, who grew up at 19th and Logan, and still lives nearby, or for local restaurants to gather supplies.

On another level, the market is a gateway for new immigrants to establish themselves and their families in the United States. It's historically held this role, for the Jewish and Italian merchants of the early 20th century and for the Mexican and Vietnamese vendors along the same thing today. Ortiz settles off his sit and standees in a bare-there, energetic space. She's proprietress and manager, she's a neighborhood, and besides, in the voice of his merchants gaining their foothold in a new country while, in a way, being on display.

"When you see tourist situations, then that's what happens," she says. "That person behind the stand becomes an object, just like the first they're selling. They're not real people who are going through real things."

Her exhibit with Rosen's light on the people behind the produce by profiling vendors along Ninth Street. Mixing cultural family photographs, Rosen's portraits and Ortiz's design work, the images in "Different Paths" were printed in large sheets of vinyl and hung at their corresponding merchants' stand, replacing the worn tape hanging on the stand.

"It's not about my tape work on the space," Ortiz says. "It's really about telling people who walk through here to look past the street and look past the gettiness of the market, to make people who create the spirit of the space and recognize the struggle they had to endure."

The installation is one of four featured in *Imagery South*, a Mutual Arts Program run over two months, unveiling in South Philadelphia this month. The project

by Scott & Judy Otte

with inside the spaces of people who work on the street. Rosen's photo of Anthony's Coffee House is a great one along with the photos "it grows in my family" in English and Italian. Rosen's photo of the street is a great one. Rosen's photo of the street is a great one. Rosen's photo of the street is a great one.

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Photo by Scott & Judy Otte



— ranging from installations of old photographs to poetry collections placed in decorated boxes along East Passyunk — seek to document the immigrant experience as a section of the city that's an entry point to the country.

It's something about what's been and continues to be that's so powerful. Both are first-generation children of immigrants, Colombian on their mother's side. Rocco's mom used to drag him shopping on North Street every weekend as a child, she was in the market merchandise of beans. Ortiz's mom worked at a Guatemalan and Guatemalan Products for 25 years, she was in the market merchandise.

After finishing our drinks, we headed to Triple Play Sports, an apparel and printing shop at North and Christina, so Ortiz and Rocco can pick up proof of the tarp intended for Anthony's Coffee. The artists held it up to the window and had with some fabric. Ortiz designed the images with the color palette of the market as mud, dark chestnut red, olive green and gray, muted tones. He said by the sky, the colors pop even on this overcast afternoon. On a sunny day, the work will positively glow.

WILLIAM: Here's a family photograph from Theresa. Maria Remedios Ortiz's parents fit the right-hand side of this tarp with his last, looking out of the left-hand side in bright colors. In the instant, he asks opportunity. Here's the future of my children?

RAYMOND: Michelle Ortiz and Tony Rocco, which working with the mural arts program, lay out a tarp before installing it above Scott & Julia's Chinese Restaurant on N. 10th Street in the Italian Market. The images will be the outside of the tarp, so parents lay out, look around and see a rich subject in every way they can.

Photo by the artist for the artist



The images were created through a lengthy process of information-gathering and editing. Ortiz and Rocco spoke with more 20 subjects along North Street about their business and their family's path to America. They met with varying degrees of willingness. A few, like first vendor Mary Menzies, would discuss only their own lives. Others allowed others to record video on the two-sided questions. Later, Rocco returned to shoot their portraits.

From these initial interviews, Ortiz and Rocco chose a demographic cross-section to profile further, through the tarp. They wanted to show the diversity of the space — despite the name it commonly goes by, the market is not exclusively Italian (the Pennsylvania Historical & Museum Commission marker at Christina Street calls it the "9th Street Club Market"). They sought to bring out the stories of the Albanian, Chinese, Mexican and Vietnamese vendors, as well as Italians who perhaps have not told their stories. You can't tell off those names like Debra's first, Ortiz points out, but you might not think so immediately of Carmen Leone, a fruit vendor and the fourth generation of the family to work the strip.

Right vendors were chosen for profiling in the tarp, and Rocco and Ortiz returned to each for follow-up interviews. Upon reviewing, the subjects seemed the more stories, writing to share details of their work. Anthony Anastasio, proprietor of Anthony's Italian Coffee House, described the market's life as a product and fact that his grandparents used to visit up and down North Street. He also told a story about his grandfather's walking around in shoes worn through with holes, wearing as a child of the Great Depression to provide for his offspring.

"Sharing these stories with Tony and Michelle, it was surprisingly hard to write his story," Anastasio says. "You know the facts, but when speaking them out loud, it hits you — it makes you realize how difficult it was for members in the 1930s and '40s. They didn't have the technology we have today. They didn't have the advantages we have today."

The design Ortiz created for Anastasio's shop blends the circle and spoke of the portico wheel with an old photograph of Anastasio's grandfather, with the phrase "Apostrophe family" across around the side.

Key phrases like this are prominent on a tarp, reading as a free narrative poem as the works unfold southeast from Christina Street to Washington Avenue and back up the other side of the street. Likewise, the outside entrance of

SEE continued on page 16

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Artwork by 11 other Los Angeles City Market Artists' Project



the wheel becomes a recurring visual motif, shaped as an Aztec warrior shield on the banner at Santa Fe and Rance Gonzalez's produce stand and a silver coin on the one at Glendale and Goodwin's Groceries. A video loop of interview excerpts explaining these elements screens Saturdays through June 11 at the recent Pasaña storefront at North and Montrose. Along with a display of Rance's portraits, the video provides an on-ramp to the project as to the topic. The work is small, intensely aesthetic, literary and documentary.

It's also functional: The images are then re-created, doubling the vendors from the elements — like the man we're trading through. When the exhibit concludes in June, the vendors may keep the props permanently if they wish. Giving the work a purpose beyond being purely decorative was important to both artists, who each have formed the public art museum's Rance's documentary photography in Colombia led to an educational outreach program in the capital of Cali, while Ortiz's murals in Mexico City and Philadelphia were each designed with neighborhood participation.

They know how to work within common spaces, and how to reflect the stories of these communities to a broader public. In the market, the challenge was who getting their subjects comfortable with having their stories told in a climate where hate-mongering sentiment is high, both culturally and the ethnic rhetoric and social issues in America and California (and locally in the "order in English" billboard at Gene's Bodega a couple years back).

After meeting with that initial resistance from Scott and Judy Tron, the artists approached the couple's son, Keong, who also works at the shop. He explains that the problem wasn't just that his parents were concerned.

"My dad, he's respectful of the other businesses, he doesn't like to have any drama," Keong Tron says. "He thought that if we had set up, other vendors, the Italian vendors, would look down on us, would have prejudice against us. He didn't want to be flashy. He was content."

Rance concurs: "There's a 'don't rock the boat' mentality," he says.

As the project went on, seeing fellow vendors join the work with Rance and Ortiz turned Tron's father around. The artists say he's now the most enthusiastic participant.

"You tend to be a little bit of a pessimist," Rance observes. "We've had a lot of negative comments associated with the market — it smells, it's dirty, people are rude. Looking back, and looking to the future, what makes it special is we've overcome these barriers

with how we present our products, how we present ourselves and how we present our families."

And the families. Ortiz notes, here very similar stories. Rance and Rance, Gonzalez, the Mexican couple spending a produce stand, met and fell in love in the market, just as Paul and Frances Gardiano, an Italian couple, did nearly a century ago.

The story of the Trons goes from their produce-stand merchants to their vendors over the course of two decades follows the trajectory of the American family who went from immigrant vendors to successful wholesalers to online-shop proprietors.

Ortiz wants the vendors to see these common threads. In her eyes, "Different Paths" is about them sharing with one another as much as with the larger public.

"So that way, there isn't the element of 'you're an illegal' or 'they finally have been caught,'" she says. "It's trying to break that down so the merchants take a moment and see each other as one another's stories."

[@artistsproject.org](http://artistsproject.org)

Los Angeles leads new through June 11. For more information, visit artistsproject.org.

TOP: Michelle Ortiz describes the floral pattern behind Frances Gardiano, modeled after a silver coin as "the most beautiful rug." The markets of the Diadora family and mother to 14 children. Frances (depicted here with her husband Paul) was also instrumental in managing the produce store. According to family lore, she was unloading food trucks the day after spring break.

BOTTOM: Ortiz (right) explains the placement of the artwork that will hang about Scott Tron's Italian Market grocery store.

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Abstract

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As long as there's been cheap electric guitars, untalented would-be rock stars have been clogging garages to make noise on them. **—Tom Stinson, *Washington***

in *Love With These Times*, screening tonight at Edo's Road (April 28, 10:00pm), provides a warway of the sorts of garage-rock act. As the late-Jay Randall waxes much emotion with as little as possible, the sweat-drenched performance flirts



► **pop fest**

Pop Art is devoted to celebrating the glories of the marketplace, as in its tribute that International House's three-day festival of films is short and supported by the movement. **Pop Cinema** (April 20-26, 1965) [url: <http://www.ihf.org>] is concerned with movies as a Type II Us. The first featured first night features Free Cinema, headlined by Lindsay Anderson, Karel Reisz and Tony Richardson, on Friday the U.S. gets its turn with Bruce Conner's apocalyptic last pattern Cinema. Saturday features Peter Whitehead and Niko de Saint Phalle's *Sheddy*, a growing act of rebellion against the latter's status in film that could stress its common face rather than its artistic nature.

References

flickpick (review)



SYSDROME OPEN: Keweenaw's Pappoport (glowered) and her co-writer, Filippo Tini, have a report that gives depth to their under-reported characters.

► protest doc

Tri! Gosh: There's But for Fortune is an recent gem. Among the treasures in Kenneth Surin's documentary—which plays this Wednesday at Bryn Mawr Film Institute (300 E. Brynmawr Pike, 610-326-1100; see <http://www.brynmaur.edu/film>)—are long-gone folkies Dave Van Ronk and yippie Abbie Hoffman. Lovingly intertwined between rambles of footage of folk in performance (nothing interviewed) is a track of contemporary poets whose words demonstrate the topics that the protest songs so powerfully shared—and with his delectable puns of folkies. —**Mary Aronson**

—Marty Armstrong

► books.google.com

As a filmmaker, **John Sayles** has often touched deep-seated the slavery currents of American history. But his novel provides an even grander canvas as it looks at a link deep of little-known residents from the nation's past. Sayles' three protagonists live in poverty, but work on paper no less, allowing him the freedom to go big. His latest, **A Moment in the Sun** (Houghton Mifflin, May 17), opens what he'll call Monday at the Free Library (May 5, 10:30 a.m.), set during the Philippine-American war while manning the Gulf Breeze, turn-of-the-century missions and the beginnings of the film industry.

William W. Wines



THE DOUBLE HOUR

IN "GIUSEPPE CAPUANO'S SINFULNESS," story thriller twists like it's known trying to wring-fish its audience – and succeeds, at least for a time. *Rio-Sole* features the character of Susan (Kassidy Kappasotto) who's widowed in-jug Guido (Fippen Tucci) at a speed-dating session and it's love, or something, at first sight. But after the set-stuff-in-mission he guards is mistaken by a group of well-intentioned friends, it becomes clear their relationship isn't as it seems. Indeed, almost nothing is. *The Double Hour* is obsessed with warrentless, overused cinema and long-range metaphors, and the way patterns repeat themselves in unobserved ways, the title comes from the minutes where hours and minutes externally coincide, a minor reflection that, since it's 20 times a day.

Looming expectation that never pays off. The Elia packed up his two screenwriters and the film back-to-front with recurring lines and themes, creating an eerie sense of déjà vu and a feeling of looming expectation they never quite pay off. Repetto and Tinto have an easy rapport and a natural feel that lends a hint of depth to their under-acted characters. You feel as if you could watch these two talk about anything all day. In a sense, they're more intriguing in the way they're caught up in love twisted in the surface but harboring depths the film only dips to. The movie vacillates between a cheap little social-welfare romance and a well-shot but not much more labyrinthine of plot, either might work on its own, but they don't fit together seamlessly. The *Doublet* film was so convinced that its mechanisms become tiresome, but after a while you feel as if you're being spun in circles, left to stare in the dark. The *Doublet*'s fighting scenes wade pools of light and shadow, but the movie's main metaphor never coalesces into something you can see, or hear, or read about. —Sam Adams

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► **ORIGINALITY IS ART** can be overestimated. Two of the greatest composers who ever lived, Mozart and Bach, wrote completely within the styles of their time, with little stated intellectual innovation. Both were content with merely perfecting the talent of the age. Then there was Beethoven and Schoenberg who threw thunderbolts of insight for but a mere tradition in certain traditions.

In the second half of the 20th century, a new aesthetic arose, espoused by such figures as Boris Duboi, Gleb Gukhman and Igor Stravinsky, which reversed what had been the dominant aesthetic of the first half. Who can say if you listen? At best, the approach could lead to works of extraordinary, ear-grinding novelty. But it also led to a crisis in music, repeating

suspensions by the driver, and eventually leading to a non-forensic return to travel composition from

As in so many things, the stylistic predilection in music is always swinging, and the flood of postmodernism that purports to pose for real music has incited an interest in adventuresome writing. A high schooler got a knowledge-of-death stuffie for showing up at the Network for NewMusic presented a program including music by Japanese-born, British-based composer Gai Fuyukura, including a new piece written for the ensemble.

I had the opportunity to chat with Fujisawa the day of the concert. He is a charming and low-key fellow with subtle provocative ideas. He acknowledges the importance of Debussy and Ravel in contemporary Japanese music, but when asked how he meant to be a Japanese composer he said he did not know how to answer. Yet he has a conception of what Japanese music sounds like because whenever he detects such a quality in one work, he immediately signs it out.

The two works played by Network — Giuseppe Scaraffini's *miniensemble* and *Halcyon* for dance and string — were all about sound and texture. Large gestures and soaring shapes took the place of traditional melodic construction. *Giuseppe Scaraffini* included seven modern instruments, but also a koto, and the wonderful thousand-year-old reed instrument, the *Sho*. Giuseppe Scaraffini used them in completely un-Idiotastic ways. This guy has a subversive streak that is highly compelling. Keep an eye out for his subsequent work.

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Shelley "The sewer material that Bradon and I were writing was more aggressive at times than anything is our past. That said, Nicholas is probably the most technically skilled guitarist we've had. That's not a slight to anybody who played with us before Bradon or not, your average bass player and most of the songs are structured around his bass lines."

What this trend says is that the cheap sound of The Red Marquis's new crunch sounds closer to the band's energy than EP (*Death of the Red Marquis*, 2001) than to their last-gasp CD (*Black & Blue*, 2006). "That EP had a kind of grungey sound to it, dirty DIY and adolescent," says Shelley. The dissonant roar of this past is now made bolder and more brazen for the present. That note

► **folk/pop**
+ **KATH BLOOM**

A second-generation folkie of the mid-1970s, Kath Bloom was rediscovered and embraced in the last decade as folk from the new-American songwriters scene (Sawyer Frederic, Doves) returned to the stage. Bloom showed in an appearance at Folio's (Strom-Gallagher) last year, her singing voice interspersed with age-changing tender longing, heartbreak and youthful joy.

—**John Ortved**

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IN PLANE SIGHT

HIRO SAKAGUCHI: "NO PARTICULAR PLACE TO GO" | Through Aug. 26, Pennsylvania Academy of the Fine Arts, Morris Gallery, 118 N. Second St., 212-512-7300, pafa.org

> AT THE VERY center of Hiro Sakaguchi's *PAPA* show is a one-person wooden boat. Inside the boat, Sakaguchi has placed a coat-rack filled with charcoal and flanked by cooking implements. Copper tubing leads toward the back of the boat, presumably to power it. "Floating" as a boat covered with floating wires, the boat is attractive, charming and remarkably soothing.

The tiny boat based on the metaphorical waves of fate may be understood as the interior artist. An alumnus of Nagano and 1996 graduate of PAPA, Sakaguchi is a fairly typical, though unusually successful, young artist: teaching a few courses and working as an art handler at the Philadelphia Museum of Art. The environment he inhabits is the association and risk of his journey, a craft of crushed ones of the water turned behind the seat keep the steady light.

Sakaguchi's line work contains graphic references to Persian miniature painting, Middle Eastern iconography and manga. They evocatively depict scenes of boats, airplanes, golfers, clouds and energy patterns.

The artist's interest in hidden interiors—and his occasional boat—led him to design wood cuts of architectural drawings of ships, asking friends to add their individual visions.

Sakaguchi's increasingly postmodern violence (volcanoes, military airplanes) with the magic transformation of disaster into beautiful or poetic forms like bouquets of flowers. By projecting the gentle exterior into our hopes for Japan, this work might be experienced as an architectural but healing totem for the future.

(www.thecybernet.net)

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OF THEATER REVIEW

BLOOD, LOVE AND RHETORIC

Interactive and under appreciated set designer Paul Kuba works *Curio Theatre Co.*'s converted church into an art set after another, and *Assessment and Guidelines Are Dead* is no exception. Their West Philly play pits opinion, shaped first time for an audience of 65-75, the expert at making it visit or not, to model, please designer Lee Corbett's production multiple layers — including a set that becomes a stage, and a stage's crown's seat and seat — while keeping Paul Stoppard's verbally rich play intrinsic. Kuba's set, costume designer Anna Gellings, like-wise consistently contributes smart, clever work, as the audience's good action, and receives too little recognition.

Cliff and Eric Sorkin's are well-needed to the *Trunk* that, more characters in *Shakespeare's* *Measure for Measure* than to King Charles to "glance what off into him," but more concerned with following their own love's meaning. Their greatly better goes way to Brian McCann's superbly mature performance as The Night Is Shakespeare's best, just a traveling actor, but by Stoppard's on McCann's is a charmingly comp-

arts & entertainment |

plete a rational philosopher (sincerely positing that "We're actors — the opposite of people") whose Stoppard gives the very best lines. McCann's "emotional" vocal accompaniment in Hamlet's play-within-a-play death scene is sheer genius.

So actors double as The Player's rating company (of the "ideal, love and chaotic island") and principle from *Measure*, showing more in the former. As often happens with this 1967 comedy, Hamlet's world is wrought sustainably, sure, it's cheaply moving (and more so those unfamiliar with *Measure*), and Stoppard rightly plays cautious against performing the play too seriously, but why act show as Stoppard's fly notes to writers, up against *Measure*'s bulk, mystery and mien? Through May 14, 8 p.m., *Curio Theatre Co.*, 4749 Baltimore Ave., 215-215-1350, curiotheatre.org.

—Mark Goffin

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LIST NEWSPAPERS NET 1 APRIL 20 - MAY 4



DAVID PEDERSEN, Portland's
AgeShareAge.com blog writer
via Facebook, December

[illegible]

TH-485020

4.28

[Figure 9]

THE IMPORTANCE OF BEING EARNEST

knows yet for Quadrantone Theatre Group's first stage play season: the revival and *Kulcruch* Thematic The

Importance of Being Earnest is a great introduction to the new company approach to staging classic. Oscar Wilde's "social comedy for serious people," as he called it, is a snappy wit and sparkling very (and no, it is not) 1900. Director Nick Barnes manages to play it as London's swinging '80s, which should be the night life. Moreover, Quincey's last features *Therese* and *Amel* are John Doolittle, best known for his... but always glowing on money, as an emperor. Lady Bracknell? What else is there?

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Abstract

+ PHILADELPHIA ORCHESTRA

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music-loving city can consider itself-of-the-moment program notwithstanding that may, as chief conductor Charles Dutoit, organize an epic March through a month of masterpieces, beginning this week with a pair of Stravinsky's *Seasons*. Apollon is beautiful and has hypnotic operatic workings of *Orpheus*. *Rite*: Big guns close things out, an excerpt from Holst's *The Planets*, the *Swan Lake* Suite Symphony and the majestic and magnificent *Seasons of Saint Kyrie* by Beethoven. Want to support the orchestra? Go, and be heard.

— **Prüfung: 20.05.2019**

This meeting, April 11 and 12, 13 p.m.
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addaval.org

• **any other** (any other person, any other country)

+ LAKE/ AGESANDAGES

Hammy (the mouse) is just about the sweetest animal there is — sort of like you.

[illegible]—46— *Journal of Maritime Law and Commerce*

Mon. April 28, 1946, 4:45, 47, 48th Street
Blacksburg, Va. Machine, 1000 N
Pencil, 110-120-0107 Image
online now

STRENGTH

4.29

Figure 1

**+ GREG MATTHEWS
QUARTET**

With full-time jobs as the norm for a most persons, local musicians have considered the responsibility for creating playing opportunities. The latest to enter the fray is pianist Greg Matthews, who has worked branches a new weekly series at South Philly's Table Top Tavern over the former Vagabond bar has been transformed into an intimate performance space. The series looks off Friday with, naturally, Matthews' own quartet as well as a set by the Wild Dunes Quartet.

William W. Wood

For April 18 I read *Myra*. Little bit
more English in *James*. Love it!!!
-David

«**Abstracts**»

→ LE DADA VA
GAGA DANS 2011

Three-page dance in *Amme* (Mother Whispers and Dreams) *Le Diable M. Gagne Dans* 2003, and it has nothing to do with the *Le Diable M. Gagne Dans* Foundation.

—The dance takes place in a small room in the sanctuary of the Boisjoli. The cast, plus plenty of service personnel, will start at about ten noon-gratitude rehearsal (2003) partly of movement, images, vignettes and inconspicuous interaction (the more unified Dorian images) and "unintegrated, unscripted" (theatrical *Le Diable M. Gagne Dans*). Short and others will be presented and others will be included in the show's of (Bridgman) time. We're dealing with Dorian here. It's his dream that he's a dancer.

—Share information

Mo. Ave., April 18-20) 7-11 p.m. (Sat.,
May 1-3, 11 p.m. (Sun. 10-12 m. and
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NEON TREES
 MAY 10

FEED ME
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 MAY 10

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SAT 5/7 7:30
Neil Innes

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Justin Simola

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American, the Knaping Bally
and it's really into the world.

of taking suspension pop-
Tighty would be motion and
it's going there but his own
going over way through a world
of late-light runs now, youthful
torches and the mid-life one
travels over. (Spendable in a
blue print.) The Powder Kegs
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The American, the Knaping Bally
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—John Williams

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The Veg. With a meat that's meat-optional, it almost seems like a joke to include vegetables, but wedges of grilled tomato (yesh, yesh, tomato's a fruit) appeared as a side seven breakfasts I tried. Nearly as ubiquitous, grilled mushrooms, either sliced and fried alone (at a Mac's, Pats, British Chop Shop), or, at the Dandelion, sautéed, crusted up perfectly crisp.

The Bread. At Mac's Mac's, Mary Kate McCauley makes her own rolls, combining flour, butter, milk, salt, sugar and baking powder, putting up flour on a flat top. At Pats, you get a long-gutted wedge of French Irish potato bread, at Dandelion's Libby's is Deli & Coffee Shop (3711) Garrett Road, we were treated to fresh rolls, both with and without raisins, perfect for soaking up the fatty top of the buttered toast. At Mac's, once you're ready to eat, the staff at Pats & Kitchen (1946) Lombard St. who runs a full English full-time in the winter and as a specialty warmer months, has been known to grill pungent mushrooms with whole bread and then slather it in home-made butter.

The Bacon. Unlike America's streaky bacon, sliced from pork belly, the leaner fry-up staple had been a cut from the loin, with a smoky ribbon of fat. At Pats, back bacon came breaded with grill marks, at Libby's, British Chop Shop and Upper Dorthy's Irish Coffee Shop (5645) West Chester Pike, it's got used on a flat top to a crisp. Exception to the rule: The Dandelion's Adams includes two inches of streaky Nusske streaky bacon in his full English. "That's what we're traditional," the chef says of fried bacon. "It's just a little dry."

The Sauce. At both Pats and Pats, you have with some pork burgers, and thick sauce imported from the Emerald Isle. Herb heavy Cumberland and sausage is the link of choice at Dandelion, while American-style breakfast sausages rule the platter at British Chop Shop. Most fry-ups feature a pair of sausages at both Libby's and Irish Coffee Shop, however, they merely offer a "small" Irish breakfast option that's half the portion of the full, a lone sausage looking court. It's still way too much food.

The Pickings. While picking over some in a full Irish, as not so different from some, a blend of pork, herbs, spices and onion...think toasty toast instead of sausage...and some meat and drink. The other's black pudding...some have experienced a white pig's blood. "Two made it for two years, and my stomach still knots up when I eat the kind on," says Pats & Kitchen's Adams, whose black pudding only for three years of Libby's menu, purchased pig's blood. Needless to say, it doesn't taste like people the Pats, British Chop Shop's breaded liberally serves it off, offering the option to add it as far as a small fee.

Everything Else. You'll often find a bottle of All-sausage HP Brown (another Heinz product), which goes great with burgers and back bacon. Both Irish Coffee Shop and Libby's come grill potatoes, either with or without onion. And at British Chop Shop, they offer bottles of Irish-Bräu, a popular Scottish soft drink that's a repeat of long-term cure. Unfortunately, it does not work as food-based hangovers.

(See [tavern17.com](http://www.tavern17.com))

[The week in eats]

[Food & drink]

+WHAT'S COOKING



Celebrate 58 Years with Snoddy's Set. Tue., April 30, 5:30 p.m. - 11 p.m., \$69 each \$19.12 ► Snoddy's Snoddy's is turning 58 this year, and they're celebrating with some undeniably special specials. Starting this weekend they'll launch a selection of new options for \$69 each a plate, along with 10-oz steaks, and lobster specials priced at \$19.12, a la carte of their spring year. There will be seasonal blends, draft beer and appetizers, too. Snoddy's, 1020 S. Second St., 215-529-9578, snoddy.com.

Vegan Tasting Menu at Meritage. Tue., May 5, 5 p.m. - 11 p.m. ► Meritage will again present a Thursday-only tasting menu geared toward vegans. The food-and-wine meal features four courses, including dessert. Highlights of this evening's Thursday's tasting include roasted baby beets with grapefruit and shakshuka, a creamy veggie risotto with Swiss chard, ferns and parmesan spring onions, and a creamy shakshuka cake with sautéed tomato chutney, olive spread and parmesan cheese. Meritage, 500 S. 10th St., 215-555-1002, meritagephiladelphia.com.

Compo Debuts at Le Virgo. Thu., May 5, 6:15 p.m. - 8:45 p.m. ► Le Virgo opens its indoor dining space, Compo, next Thursday and will host a gathering to celebrate. The highlight of the evening will be a whole roasted suckling pig, accompanied by other savory treats, like a house-made sausage, grilled salmon and shrimp, bruschetta and grilled veggie. To wash it all down, a selection from local brews, as well as complimentary wine tasting. Le Virgo, 1927 S. Pennsylvania Ave., 215-571-5638, levirgo.com.

Flavors of the Avenue Set. April 30, noon-5 p.m. - \$39-\$50 ► For its 6th year, the Flavors of the Avenue event will stretch out between Morris and Dikmans, with a plethora of food-based destinations offering samples. Participating restaurants include Ford, Innon, Green Eggs and Ham & Pappas among others. Thirty-dollar general admission tickets include wine and beer, while VIP \$50 event includes signature cocktails and special menu samples. Also check out the Cozily Baked craft market on front of the Pennypack Fountain (see p. 34), surrounded by a free street festival with live music. Street Pennsylvania Avenue between Dikmans and Morris streets, 215-330-1455, flavorsoftheavenue.com.

—Laura Rose Purdy

feeding frenzy
By Drew Lerner



• NOW SEATING

Big Eyes sushi | New in the space that was Bo-Zu is Big Eyes, a sushi outfit from partners Sam Wayne, Kari Woon and Lee Chen Wang. The operation is focusing on value with its menu items. Dinner specials consisting of a roll plus miso soup or house salad top-out at \$6, the present specialty roll (like "King of Dragons," with tuna, avocado, cucumber, mango, red snapper) will set you back just \$14. The 36-seat BYOCH serves lunch and dinner daily 750 Mainville St., 367-625-2432

• WAITING LIST

Wedge + Fig | Rebecca Torpe, who had Flying Monkey to the Harding Terminal and Flying Monkey Decor on Laurel before selling off both, is back in the game. She's signed to run Wedge + Fig, a retail spot and DFO talking over Old City Cheese, W+F, which Torpe and owners Kirk Nelson and Lisa Buff hope to have running by June 1, will operate as a cheese shop and light-fire lunch stop (spreads, salads, burger) during the day. At night, Torpe will sell out cheese boards specifically designed to be paired with BYOCH wines and beers. 160 N. Third St.

The Smoke Truck | Think the factory-based pods that Mark Carter (formerly of Jib's and Pogo's) is teaming up with Carmen Cappelletti and Chris Marione (Working Well) to sell out The Smoke Truck in the coming weeks. Carter is outfitting a vehicle with equipment to get it ready to serve Philly 'cue fusion pulled pork, ribs, brisket, sweet tea and other Southern-style goodies. No official word yet on operating hours or locations, but we'll keep you posted. twitter.com/thekokotruck

• LITTLE BITTLES

You should want to eat tonight, April 26 — it's **Dining Out For Life**, and more than 200 local restaurants will donate one-third of their earnings that evening to HIV and AIDS research. Please e-mail list of participants at diningoutforlife.com/philadelphi.

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